

# STC

## THE SOUNDTRACK CLUB

LUKAS KENDALL \* RFD 488 \* VINEYARD HAVEN MA 02568 \* USA

Newsletter #16, December 1991

Happy  
Holidays!

Welcome to the STC newsletter, which I am proud to say has maintained a consistent monthly schedule for five months now. Reviews and subscriptions picked up this month, I received a generous donation from the Society for the Preservation of Film Music, and I have an ad going in Starlog this January, so things are looking good. To subscribe to the full newsletter, if you are only reading this as the 2-page newsletter, merely send in \$1 (\$1.50 non-US/Canada/ Mexico) per month, checks/m.o.'s payable to Lukas Kendall, and please don't subscribe for more than 6 months into the future. Thank you.

Letter-writing campaigns: I received a letter back from Andy McKaie, VP at MCA of "Catalog Development and Special Markets" (congratulations--we're a "special market"), stating "MCA has attempted to legally clear the 'Jaws' soundtrack for compact disc since we have been issuing the format." Hopefully, Mr. McKaie is sincere (sounds a wee bit "fishy," excuse the pun) and MCA is still trying. Did anyone else receive a letter back? Did anyone mention that I had organized the campaign, leading Mr. McKaie to write only me? Please let me know. I have yet to hear back from Polygram. If you want to write Warner Bros. (or any other label) feel free to do so on your own, but I have no specific letter writing campaign planned this month.

Stephen M. Fry of the SPFM has completed his directory to film music societies throughout the world. The complete list will be published in an upcoming issue of The Cue Sheet, the SPFM journal. The list contains 32 active societies (!), including this one, with specific societies centered around Bernard Hermann, Erich Wolfgang Korngold, Franz Waxman, Ray Heindorf, Jerry Goldsmith, John Barry, John Williams, Max Steiner, Miklos Rosza, and Ennio Morricone. Write me for contact addresses! Most all of the societies are international--only 10 of the 32 are located within the U.S.

Two great soundtrack magazines: If you are at all impressed with the information found in this newsletter, you may want to subscribe to the following two magazines. (I don't consider myself to be in competition with them, and quite the contrary, I want to introduce people to such excellent publications--I just hope I am not forgotten when the dust settles!) I also have fliers for the Society for the Preservation of Film Music available on request. I cannot, however, provide copies of their issue of "The Cue Sheet" which covered John Williams.

Soundtrack! magazine, incorporating CinemaScore is published four times a year, March, June, September, December, with 32 page issues (one special issue is 64 pages). This

magazine features interviews and articles that I simply cannot provide. So, I'm doing the next best thing by recommending where you can find such interviews & articles. Subscription information for Soundtrack! goes as follows:

USA/CANADA: \$12/year (cash only, no coins, please, well wrapped bills).

UK: £10/6 issues (cash only, payable in bank notes, well wrapped).

Europe/Japan: 500 Belgian Francs (payable by international postal order).

All subscriptions payable to: Luc Van de Ven \* Astridlaan 171 \* 2800 Mechelen \* Belgium.

Movie Music Magazine, 56 pages long, is published [once in a blue moon?] by the Goldsmith Appreciation Society, incorporating "Legend," a section dealing exclusively with Goldsmith. This magazine is similar to Soundtrack!, with reviews, articles, and interviews. With your subscription, you become a member of the Goldsmith Society, and get a photo of Goldsmith among search services, member lists, etc. Subscription rates to Movie Music Magazine are as follows, in UK pounds sterling:

UK: £7 (send a check or postal order)

Europe: £9 (send bank draft or international money/postal order).

US/rest of world: £12 (send bank draft of international money/postal order).

Send subscriptions to: Jonathan Axworthy, membership Secretary \* 102 Horndean Rd \* Emsworth \* Hants PO10 7TL \* England.

NOTE: Getting an international postal order is hardly as painful as might be thought--really. Ask your post office about an I.P.O.--it only costs \$3. Follow the instructions on the form and it's nothing like a root canal. £12 is roughly equal to \$22 at any given time.

New members/new addresses--Tom Weber is now at: 4607 s. US Hwy 45 #3 \* Oshkosh, WI 54901 \* USA. Terry Broz is now at: 3720 3rd St. S. \* Arlington, VA 22204 \* USA.

Pen pal list--Hopefully, this will be out by the end of the year. I am as eager as those who participated to get this out. In the meantime, for an address list of participating members, feel free to request an address list from me, as there have been some changes since the handbook was put out two months ago. Feel free to request the entire handbook, for that matter--I will have to do a major update anyway for respondents to my January Starlog ad.

Footlight Records--This month I am including FL's card with most of the newsletters. This is because (said it before, say it again) Footlight is an excellent source of all formats of soundtracks, in print and out of print, and they can help. They do not have a catalog, but they do have a phone number (212-533-

1572) and a *lightening* fast mail order service. Whether you live in Manhattan, New York, or Manhattan, Kansas, it's a cinch to call and order, either by credit card over the phone or by sending in a check or money order after calling and ordering. I am now distributing club info and fliers at Footlight, and hope to pick up some more members that way.

Intergalactic Trading Corps: Like many SF merchandisers, ITC bought numerous genre soundtracks in the 80's, and ended up not selling them because of their standard SF merchandiser overpricing. But now, ITC is apparently ready and willing to unload all its old CDs, many of which are now out of print, at *regular* prices! That means bargain CDs like NeverEnding Story for \$8, Peter Gunn for \$9, and Return of the Jedi (original) for \$11. These prices and supplies probably won't last long, so request a listing from ITC today at POB 1516, Longwood, FL 32752, or better yet call and inquire about specific titles at 407-831-8344. ITC has notoriously lazy shipping and backorder policies, but they *do* ship eventually. Their current soundtrack bargain listing is supposedly "effective through December 1991."

Conventions: A few people have inquired about the possibility of having an STC convention. My initial reaction to this is that since members are spread all over the globe, we're going to have to wait until the transporter beam is invented. But fear not--the Goldsmith Society holds annual seminars in the UK, and the SPFM holds its honorary achievement award banquet every year in LA, among other meetings. If you know of more film music gatherings, please let me know.

For those interested in Italian soundtracks, send \$2 for an 8-page full color catalog to: Miriam B. Westercappel, Int'l Management and Coordination \* Cinevox Record S.P.A. \* Via Romeo Romei, 15 \* 00136 Rome \* ITALY. Cinevox features many Ennio Morricone soundtracks, as well as soundtracks to Dario Argento and foreign erotica films.

As we all know by now, Gene Roddenberry passed away in late October, curiously close to the date of a QVC home shopping Star Trek special in which products of his creation were sold at prices corresponding to the year 2030. Star Trek inspired some of the best soundtrack music in the last quarter of a century, from Fred Steiner and Sandy Courage to Cliff Eidelman and Jay Chattaway. When the show began, Roddenberry told his composers to avoid spacey "sci-fi" material, and instead write "Captain Blood," beginning a legacy of quality music that continues to this day. As Terry Broz said, Gene Roddenberry "lived long and prospered, and even with him gone, the human adventure is still continuing."

## MEMBER COMMUNICATIONS

Well, it had to happen--entires that were resolved or stagnant for the past 4/5 months have been deleted to make room for other features. If your entry was cut, just let me know to reinstate it.

**Al Faison III**--The Shining is available on LP at Footlight ("FL").

**Alex Mangual**, still looking for original Vangelis music to Blade Runner, has an offer for people interested in vinyl, as he regularly makes visits to Sounds, a non-mail order LP store in Manhattan, and will try and pick up any LP anyone asks for. If you are interested, write Alex directly.

**Brian Down** is now looking for on CD only: Last Starfighter (out-of-print, Southern Cross), Legend (Goldsmith--CD at FL), Raiders of the Lost Ark (out-of-print), Who Framed Roger Rabbit? (CD at Intrada), Pacific Heights (CD at Varèse), and Diamonds Are Forever (not yet released on CD, but Capitol Records may put it out). Brian is also looking for Highlander 1/2 music: the Queen album is the only Highlander 1 soundtrack out; as for the sequel, a European CD was put out by Wea with some Stewart Copeland cuts. Movie Boulevard would be a good place to look for that CD.

**Brian Kursar's** wants include, all formats: Kickboxer--good news in that Silva Screen will be releasing music from that Van Damme film; Eraserhead--available, try local record store; Highlander and Highlander 2 (foreign)--no idea at present; any foreign Twin Peaks soundtracks (CD only--don't think there were any), and any rare/foreign Twin Peaks memorabilia in general.

**Chris Shaneyfelt** is looking for many of the out of print CDs that are now almost impossible to find, such as (listing them all): Cats Eye, Making the Grade, Lionheart Vol 1, Blue Max, Boys From Brazil, The Reivers, Cherry 2000, Innerspace, Empire Strikes Back (Gerhardt), and Raiders of the Lost Ark. I don't know how many of those he has not yet found, but if you have info, please write in. Chris will help others out, and has offered to make dubs and/or trades, so do write him (636 Griffith Dr, Manhattan, KS 66502).

**David Fedewa** is looking for soundtracks to the TV shows: Star Trek (classic), Lost in Space, 6 Million \$ Man, Incredible Hulk, and Spider Man. David is also looking for videotapes of the TV show "Emergency" starring Randolph Mammoth. David--Alex Mangual can get dubs of Star Trek for you.

**DL Bogart** has been, and still is, looking for Goblin CD's.

**Eric Wemmer** is willing to trade CDs for cassettes or money, details as follows: The following CD's will be traded for either two wanted cassettes, one wanted CD, or 5-8 dollars: The Field, Lifeforce, Once Around, Class Action, Die Hard 2, Music of John Barry. The following are offered for 3 wanted tapes, 1 wanted CD, or 10 dollars: Papillon, Who Framed Roger Rabbit?, Music For a Darkened Theater. The following are wanted in return, on either tape (original or dub) or CD: The Secret of Nimh, Krull, Field of Dreams, Goldsmith Suites and Themes, Alien, Aliens, Land Before Time, Cocoon, Cocoon II, Psycho II, Twilight Zone: The Movie, Poltergeist, Poltergeist II. Basically, write Eric if you are interested in anything listed here. Eric--Chris Shaneyfelt is willing to help you with dubs of most of your want list.

**Guy Gordon** is offering to trade on a 3 cassette to 1 CD basis. Cassettes offered are: Delta Force (Silvestri), The Wild Rovers (Goldsmith), The Great Train Robbery (Goldsmith), The River (Williams), Batteries Not Included (Homer), Fletch (Faltermeyer), and The Glass Menagerie (Mancini). CD's wanted are: Blue Max (Goldsmith), Link (Goldsmith), Lionheart Vol 2 (Goldsmith).

**Jeanny Driscoll**--are you still there? Please let me know.

**Jeff Delk** is still looking for videotapes of the following shows: Animated ST, Alien Nation, & Beauty and the Beast. Jeff is now looking for soundtracks of Solarbabs and Space Camp, the latter of which was put out on LP and cassette only.

**Jeff Szpirglas** is looking for dubs of Dr. Who soundtracks, especially Genesis of the Daleks. Jeff is also looking for dubs of: Naked Gun, Metalstorm: Destruction/Jared Syn (never released), Terror In the Isles (various--never released), Runaway (Goldsmith), and TNG soundtracks. Jeff is starting a Dr. Who pen pal fan club, write him if you are interested. Jeff--Chris Shaneyfelt can make you a dub of Runaway, write him if you are interested.

**Mark Bailey** is, like Brian Down, looking for The Last Starfighter.

**Mark Kubik** is looking for: Tron (LP at FL), Watership Down (LP only exists), Clash of the Titans (LP at FL), Victor/Victoria (LP only--some music from it featured in Mancini's Greatest Hits CD), Black Hole (LP at FL), Heavy Metal (Mark--Alex Mangual can get a dub of this for you), Dark Crystal (Trevor Jones, on LP at FL), and Dune (out of print).

**Marshall Garnuette** is looking for: Lethal Weapon (CD at FL), Octopussy (CD at FL), Robocop (CD at Varèse), Rambo I, II, III (first two on CD at FL, last one [76 min. version] at Intrada), and The Untouchables (CD at FL).

**Melinda Slouber**--good news, CDs of Sid & Nancy and NeverEnding Story are available at Footlight, and NeverEnding Story is also available on CD from Intergalactic Trading Corps for only \$8.

**Neal Tauferner**--Jungle Book is available on CD at FL. Neal has for trade additional copies on CD of the following. I do not know if he's traded any away since these were first listed: Man On Fire (Scott), Housekeeping (Gibbs), Pirates (3) (Sardec), Zelly & Me (Donnagio), Clan of the Cave Bear (Silvestri), Dominick & Eugene (2) (Jones), Runaway (Goldsmith), Secret of Nimh (Goldsmith), Lionheart Vol. 2 (Goldsmith), Blue Max (Goldsmith)--Neal, Chris Shaneyfelt really wants this!!!, Link (Goldsmith), Body Heat (Barry), Crimes of the Heart (Delerue), Amazing Grace & Chuck (Bernstein), Tai Pan (Jarré), Julia & Julia (Jarré).

**Rob Marsh** was wondering "What actor/actress has been in the most films scored by John Williams?" Anyone have a guess?

**Robert Magee** is looking for: 1) Spartacus (Alex North--CD at FL). 2) Lord of the Flies (Philippe Sardec--CD at FL). 3) Slipstream (Elmer Bernstein--not available). 4) Watership Down (Angela Morley--LP release only, whereabouts unknown).

**Shane Pitkin** is looking for four Bernard Herrmann LP-only releases from the late 60's/early 70's. They are: 1) The Night Digger. 2) Welles Raises Kane/The Devil and Daniel Webster. 3) Twisted Nerve/Hangover Square/The Bride Wore Black. 4) Wuthering Heights (opera). Shane is looking for these for less than \$50 each, or he will pay for tape copies.

**Sylvester McDonald** is looking for: 1) Excalibur (any)--this was released in Europe on WEA. 2) Megaforce (any)--nonexistent, 3) Transformers (CD)--probably never released, 4) The Pirate Movie (orderable at record store, or Chris Shaneyfelt mentioned he can try and get it, as Lance Baker also wanted it), 5) Heavy Metal (any)--out-of-print, 6) Predator (any)--never released, and 7) Conan the Barbarian/Destroyer (any)--out of print, LP of Barbarian available at Footlight Records.

**Thomas Morter** is looking for: 1) A cassette of Silverado (should exist). 2) Monsignor (LP at FL). 3) NeverEnding Story II (CD at FL and Intrada). 4) Ewoks--Tom wants cassette version only.

**Thomas Weber** is looking for: 1) "Orca" (1977-Morriconne)--released in a variety of LP formats only, it sells for big bucks. 2) "Never Say Never Again," (1983-single)--surprisingly, this did get a full release on LP only from a Japanese label. 3) Dark Star (LP at Movie Boulevard)--this is all dialogue, however, about the same as making an audio tape of the film. 4) Secret of Nimh (CD at FL). 5) Sheena (LP at FL). 6) Lionheart Vol. 2 (out-of-print). 7) Conan the Destroyer (LP release only). 8) Clash of the Titans (LP at FL). 9) Road Warrior (at Star Land, all formats). Tom, who previously ran a soundtrack radio show, is now starting a country soundtrack radio show. He's looking for input and recordings concerning country-western instrumentals, write him if you have any advice or interest.

**Tom Bateman** is looking for the French 4LP soundtrack to the animated series Robotech, done by AB Productions and released by Sepa-Milan--any information whatsoever, please write in! The American Robotech CD, Perfect Collection, is out of print, as Harmony Gold pulled a nose-dive several years ago, causing numerous contractual problems. For those interested in Japanimation CDs, try Lazer Productions in California at 415-753-0126. Tom was also wondering if there is any North & South music out besides the Right Stuff/North & South Varèse release--sorry, no.

*Special thanks go out to Mark Banning, Fred Mollin, Ron Saja (Footlight Records), Ford Thaxton, John Waxman, and the board members of the Society for the Preservation of Film Music.*

# NEWS

Soundtracks to "Star Trek VI: The Undiscovered Country" and "Cape Fear" will be out on December 10th from MCA. STVI is 45 minutes long (the score is 56 minutes overall). \*\* "Hook" has already been released on Epic (the film comes out on the 11th)--the soundtrack is over 70 minutes long. \*\* Orion has pushed off release dates to its films, though at least the films will be released. Love Field is scheduled for March and Robocop 3 for next summer (source: NY Times, 11/18/91). \*\* Billboard's 11/2/91 issue covered Howard Ashman and Alan Menken's work for Disney--

both men will receive credit on the musical "Newsies" and the animated feature "Aladdin," even though Ashman died earlier this year of AIDS. A single of the duo's Beauty and the Beast title song is also out along with the soundtrack. \*\* Some more film music news courtesy Tom Weber, grouped from the latest (at the time) Premiere magazine: Dave Grusin's music for "For the Boys" will most likely be found on the Bette Midler album that goes along with the movie. Columbia is releasing James Newton Howard's music for "Prince of Tides" based on the Pat Conway

novel. "Fried Green Tomatoes" is a film of the Steel Magnolias variety, with music by Thomas Newman available on MCA. Eric Clapton scores "Rush," available on Reprise Records, starring Jason Patric and Jennifer Jason Leigh. Alan Silvestri scores the Steve Martin remake of "Father of the Bride." London Records is releasing Michael Nyman's "Prospero's Books," another collaboration with director Peter Greenway. \*\* Thanks go to Tom for his participation--if you have any news, please send it in.

## CONCERTS

As in last newsletter, this is a list of concerts involving film music taking place in areas with STC members. All concerts subject to change or even cancellation. If you are interested in attending a concert, contact the box office of the respective band/orchestra and inquire. Thanks goes out to John Waxman who provides me with this list. Please note a few corrections from last month's list.

December 12--Concordia, at Alice Tully Hall, New York City, performing Miracle at 34th Street (Mockridge) and It's a Wonderful Life (Tiomkin).  
December 12--Northwest Indiana Symphony, Munster, Indiana, performing selections from Miracle at 34th Street, the Christmas Carol Suite (Waxman), Jesus of Navarath (Jarré), and It's A Wonderful Life.  
December 14--Rochester Philharmonic, Rochester, New York, performing It's A Wonderful Life.  
December 19--The Chase Orchestra, Worchester, England, performing the Star Trek TV theme (Courage) and the Menagerie Suite (from the first pilot--also by Alexander Courage).  
December 20-21--Pacific Symphony, Irvine, CA, performing Miracle at 34th Street.  
December 21-22--Knoxville Symphony Orchestra, Knoxville, Tennessee, performing It's A Wonderful Life.  
January 7, 1992--Phoenix Symphony Orchestra, Phoenix, Arizona, performing selections from: 1) The Magnificent Seven (E.

Bernstein). 2) Dances With Wolves, John Dunbar theme (Barry). 3) Lawrence of Arabia (Jarré). 4) Godfather Waltz (Rota). 5) Wizard of Oz Suite (Stothart). 5) Star Trek II: The Wrath of Khan (Homer).  
January 11-12, 1992--Portland Symphony, Portland, Maine, performing the Orient Express Suite (R. R. Bennett) and Escape From Venice from Indiana Jones and the Last Crusade (Williams).  
January 15-16, 1992--Alabama Symphony Orchestra, Birmingham, Alabama, performing Baby Elephant Walk (Mancini) from Hatan!.  
January 16, 1992--Birmingham Sinfonietta, Birmingham England, children's benefit concert, performing Old Gringo end credits (Holdridge), selections from Doctor Zhivago (Jarré), and the Godfather Suite (Rota).  
January 23, February 21, 1992--University of South Carolina Band, Columbia, South Carolina, James Copenhiemer, director, performing the Prince Valiant Suite (Waxman).  
February 22, 23, 1992--Winnipeg Symphony Orchestra, Winnipeg, Canada, performing the Raiders' March (Williams).  
February 27, 28, 29, March 6, 23, 1992--Fort Worth Symphony Orchestra, Fort Worth, Texas, performing The Hunt For Red October (Poledouris).  
March 7, 1992--Saskatoon Symphony Orchestra, Saskatoon, Canada, performing selections from Dances With Wolves (Barry).  
April 1, 1992--Fort Smith Symphony Orchestra, Fort Smith, Arkansas, performing the Raiders march, Prelude and Lara's Theme from Doctor Zhivago, and the Lawrence of Arabia overture (Jarré).

## CURRENT SCORES -- From the New York Times of December 1, 1991

Addams Family	Marc Shaiman	Capitol	For the Boys	Dave Grusin	Atlantic
All I Want for Christmas	Bruce Broughton	Curb	House Party 2	various	MCA
American Tail: F.G. West	James Horner	MCA	Kafka	Cliff Martinez	Virgin
At Play/Fields of Lord	Zbigniew Preisner	Fantasy	Let Him Have It	Michael Kamen	Virgin
Beauty and the Beast	Ashman & Menken	Walt Disney	Little Man Tate	Mark Isham	Varèse Sarabande
Billy Bathgate	Mark Isham	Milan	The Man in the Moon	James Newton Howard	Warner Bros.
Black Robe	Georges Delerue		Meeting Venus	n/a	Teldec
Cape Fear	BH score adapted by E. Bernstein	MCA	My Girl	James Newton Howard	Epic
Convicts	Peter Melnick		Other People's Money	David Newman	
Curly Sue	Georges Delerue	Giant	Rambling Rose	Elmer Bernstein	Virgin
December	Deborah Holland	I.R.S.	Star Trek VI: TUC	Cliff Eidelman	MCA
The Fisher King	George Fenton	MCA			

## TNG SOUNDTRACK POLL

This poll has been running for several months, with only ten respondents so far. To breathe some new life into this, I'm expanding the number of scores--tell me about 10 episodes, which some people have already done. The results should end up distributed about the same way, but maybe this way there will be more definition as to which scores are the most popular. Remember, this is a popularity

contest, as the CDs with the popular titles on them are going to be the ones to sell. Following is a table of episodes nominated, with one person nominating only 2-4 episodes, updates in bold. Whether you've already contributed or not, write in with ten or so titles (summarize the plot if you don't know the title), and these results will be read by the folks doing the TNG releases, and the scores!

# of nominations	title	composer	nominator(s)	Redemption	DM	Jeff Delk, Manuel Olavarria
4	Yesterday's Enterprise	DM	GG, EW, MG, AKZ	1 Devil's Due	RJ	Manuel Olavarria
	Where No One/Before	RJ	GG, RM, ER, AKZ	QPid	DM	Guy Gordon
3	Tin Man	JC	Garnette, McVickar, Morter	Remember Me	JC	Manuel Olavarria
	Skin Of Evil	RJ	Wemmer, Morter, Zahid	Reunion	RJ	Marshall Garnette
	Conspiracy	DM	Marsh, Scherbaty, Olavarria	Where Silence...	RJ	Amer Khalid Zahid
2	11001001	RJ	Guy Gordon, Eric Wemmer	We'll Always Have Paris	RJ	Brian McVickar
	Final Mission	RJ	Tom Morter, Brian McVickar	The Neutral Zone	RJ	Paul Scherbaty
	Q Who?	RJ	Paul Scherbaty, Jeff Delk	Brothers	RJ	Brian McVickar

## BOOKS

Tom Weber, note his new address on page one, has provided me with info on Hollywood Reporter, which I mentioned in the handbook, and two film music books. Hollywood Reporter is an Hollywood-based magazine that runs a composers issue twice a year, the last one on August 27th, the next one in February 1992, with a 70 page section devoted to composers. The August backissue

is spectacular, and can be ordered from HR from one of their offices: LA--213-464-7411, Washington DC--707-737-2828, New York--1501 Broadway, Suite 1901, New York, NY 10036, 212-354-1858, London--23 Ridgmont St, London, England, WC1E 7AH, 071-323-6686. Call/write for info. \*\* Tom also brings two books to my attention, "Musique Fantastique" by Randall Larson, and "Know-

ing the Score" by Irwin Bazelon. Tom wrote good sized reviews for each, but space considerations are sadly preventing me from running those reviews (sorry, Tom). For copies of the reviews, write me or Tom, who is also willing to provide copies of the Hollywood Reporter composer issue for 8¢ a page. Movie Boulevard is a good source of film music books such as the ones named above.

## ASK FRED

If you were sitting face to face with a real film/television composer, what would you ask? Surely, you'd ask *something*, right? Here's your chance to ask Fred Mollin, professional film/tv composer whose current project, "Beyond Reality," is the Friday night savior for USA Network cable, anything you want. So, send your questions in! This month, we have a question from Rob Marsh, a question from Michelle Drayton, and three from me to round things off:

1) Q: "Where do you first think up a theme or tune for a song? In your car...? Shower...? Food store...?"--Rob Marsh

A: I've had all sorts of situations arise when the idea for a theme will hit me. "Sweating Bullets" was conceived in my car driving on the San Diego freeway. "Really Weird Tales" (HBO) was improvised and nailed down in the shower. Certainly the most common participant is my piano (and plenty of practice).

2) Q: "Whose, or what style of music has influenced your compositions and what music do you relax to at home?"--Michelle Drayton

A: I listen to so much; pop, orchestral scores, jazz, etc, that I can't give you one or two mainstays. The film music of John Williams,

Jerry Goldsmith, Dave Grusin, and Randy Newman continue to be my source of inspiration and aspiration.

3) Q: "What are your reactions to hearing your music accompanying a film or tv episode months or years after the fact... is it like an old friend?...do you sometimes wince at what a deadline forced you to do?... I know sometimes I don't like looking at my old newsletters, personally."--LK

A: The older the work, the less you can like it. You are constantly improving and honing your craft, so you generally feel best about what you most recently scored. I cringe on some of the old reruns or TV movies from the early eighties, but there is some warmth that comes from knowing that your work still has "legs."

4) A: "Who suggested the Friday the 13th: The Series CD that is now available from GNP Crescendo? If possible, could you describe any of the process that went into the CD?"--LK

A: Ford Thaxton, who was freelance at the time, called me in 1988 and inquired about the availability of the F-13th TV series for a soundtrack album. It took about a year of negotiations with Paramount to see it released. Ford sorted through the scores from

the first two seasons and I added my two cents for the selection. We relayed the computer-scored sequences onto multi-track digital tape and mixed to 2 track digital for the highest quality reproduction.

5) Q: "How is Beyond Reality doing? Any possibilities of a soundtrack release?"--LK

A: Beyond Reality is doing great. It has been "picked up" by USA for nine more episodes this season. Please continue to support the show because it's the public that has the power.

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Beyond Reality airs at 9PM Friday and 10:30PM Saturday, EST/PST. Created and produced by Hans Biemler and Richard Manning, who helped keep ST:TNG afloat during the writer turnovers of seasons 1-3, it is a high calibre show for its type, doing good drama, with the topic of the paranormal serving only as the backdrop for character stories. If you want to help Fred out, as he's put time into helping "us fans" increase our understanding of the film music industry, write a letter to USA about the show. USA's address is: USA Network \* 1230 Avenue of the Americas \* New York, NY 10020 \* USA. Merci beaucoup, and keep the questions coming.

## SOUNDTRACK QUIZ - BY DAVE HAROLD

Mix and match, and good luck (answers below):

- |                               |                       |
|-------------------------------|-----------------------|
| 1. The Blues Brothers         | a. Polygram           |
| 2. Good Morning, Vietnam      | b. Columbia           |
| 3. 'Round Midnight            | c. EMI                |
| 4. An Officer and a Gentleman | d. Atlantic           |
| 5. Rocky IV                   | e. Casablanca Records |
| 6. Labyrinth                  | f. Island             |
| 7. Steel Magnolias            | g. MCA                |
| 8. E.T. The Extra Terrestrial | h. A&M Records        |
| 9. Bright Lights, Big City    | i. Warner Bros.       |
| 10. A Chorus Line             | j. CBS, Inc.          |

## SUBSCRIPTION EXPIRATIONS

Month listed is the last month in which you will receive the full n/l.

December	January
Jeff Delk	Jennifer DeMille
Mario Giresi	Brian Down
Jonathan Johnson	Guy Gordon
Paul MacLean	Randi Hochhalter
Brian McVickar	Mark Kubik
Manuel Olavarria	Neal Taufemer
Lee Sanders	
Eric Wemmer	

9-01, i-2, g-8, s-7, c-8, j-2, i-4, d-8, d-8, b-1

# SCORE

Send material to: ANDY DURSIN \* PO BOX 846 \* GREENVILLE RI 02828 \* USA

DECEMBER 1991, #11

Things seem to be picking up in terms of more (and better) movies and scores. Unfortunately, most of the major new soundtracks due to be released in November and December are not available at presstime, so expect a ton of reviews on the Holiday movie scores next issue. That's not to say that there isn't a lot of great material in this SCORE, because there is, and submissions from the readers have been increasing rapidly in the last week or so. Special thanks goes out to all readers who contributed material that appears herein, and I'd also like to encourage everyone to continue sending in everything--reviews,

responses, particular thoughts on a score or composer, anything related to film music. Thanks again!

And don't forget: Grade (A to F, try to be as objective as possible), # of tracks, running time, record label & number, three-digit recording code (AAD, ADD for digital remaster, DDD for digital recording--if listed), booklet notes, extra tracks, anything special about the release you're reviewing. And follow the length of the reviews that appear here in SCORE.

## NEW RELEASES

As mentioned above, the big, highly anticipated scores of the Holiday season were not yet released to appear below (although "An American Tail 2" was out, as was "Prince of Tides" and "My Girl," all a few weeks before the films were actually released). But good things come to those who wait, so there really is a lot to look forward to in the next few weeks, if not by the time you read this. In the meantime, here are reviews of recent, though not totally new, soundtracks from 1991 and newer re-issues of past scores.

**DEAD AGAIN.** Music by Patrick Doyle. Varese Sarabande CDs and cassettes (VSD/C-5339). 13 tracks-- 31:41 /// Composer Patrick Doyle scored a tremendous success with his score for Kenneth Branagh's "Henry V," and he's followed that hit with a score for Branagh's thrilling homage to Alfred Hitchcock, this past summer's sleeper film "Dead Again." Doyle's music is rich, tender, at times ominous and loud (reminding one of the Bernard Herrmann/Miklos Rosza "Golden Age" scores). It's certainly melodramatic, but it's still fun to listen to, despite the fact that it doesn't quite come together the way it should have. **B** *-Andy Dursin*

**DEFENDING YOUR LIFE.** Music by Michael Gore. Columbia CDs and cassettes (CK-47836). 15 tracks-- 33:47 /// This Albert Brooks-Meryl Streep comedy from last Spring is one of the year's most overlooked movies, and this fine score by Michael Gore will no doubt be one of this year's finest but overlooked scores as well. Conducted and orchestrated by Danny Elfman associate Shirley Walker (though the score sounds nothing like Elfman's music), this score is consistently upbeat, at times poignant and dramatic, managing to be great music while still not being too serious--after all, the movie is a comedy. Extremely well done, with one previously released Barbara Streisand song thrown in. **A-** *-Andy Dursin*

**THE RESCUERS DOWN UNDER.** Music by Bruce Broughton. Disney CDs and cassettes (60613-2). 14 tracks-- 35:15 /// Broughton is one of the more underrated composers around, and he has done fine work on many good genre projects in the past ("Silverado," "Young Sherlock Holmes," etc.). His score for "The Rescuers Down Under" is lyrical, lush, grand and dramatic, surpassing the usually sappy work done on animated films. Broughton has composed several distinct themes for various characters in the film, and he's right at home with warm melodic material, which makes up a great deal of this terrific score. Portions of it sound like previous Broughton scores, but only in style and approach. **A-** *-Andy Dursin*

**THE ADDAMS FAMILY (TV).** Music by Vic Mizzy. RCA/BMG CDs and cassettes (RCA 07863 61057-2). 13 tracks-- 28:07 /// This disc is a welcome addition to my collection. It is something I know by heart, but never think about. Anyone who has seen at least one show will recognize the catchy and familiar tunes. This disc has a long instrumental but short vocal version of the theme. The sound

quality is surprisingly high. Although being in the '60's style," it is quite nice. **A-** *-Guy Gordon*

**SHATTERED.** Music by Alan Silvestri. Milan CDs and cassettes (73138 35609-2). 13 tracks-- 35:08 /// Uh oh... Silvestri did a boo-boo. I thought this one was a bomb. His music for this movie sounds so... "wishy-washy"... if I can put it that way. The music is a LITERAL sleeper (yawn), quite contrary to the movie's intention. Sorry, Mr. Silvestri. **C-** *-Guy Gordon*

**SHOUT.** Music score by Randy Edelman. Milan CDs and cassettes (73138 35608-2). ADD. 9 tracks (2 by Edelman)-- 38:58 /// Being a fan of Randy Edelman, I hate to say this, but Randy also did a boo-boo. This one is a mild "OK musicians, play something soft and sweet" soundtrack. I haven't seen the movie yet, but judging from the title, it doesn't sound soft and sweet. We need some more original and exciting work. Guess we'll have to wait and see what Horner can do with "An American Tail 2." **C-** *-Guy Gordon*

**JAWS 2 (1978).** Music by John Williams. Varese Sarabande CD, tape (VSD/C-5328). 14 tracks-- 41:22 /// I felt like a true idiot after watching the horrible turkey "Jaws 2," but I felt truly wonderful after buying and listening to John Williams' score for it. A wonderful work, with all new material (with, of course, the occasional shark theme). The score ranges from eerie sea music to lively adventure themes, and the release is topped with a delightful closing theme. This work is, to me, on a par with some Williams' many "classics." **EXCELLENT! A+** *-Rob Marsh*

**THE MAN IN THE MOON.** Music by James Newton Howard. Reprise CDs and tapes (9 26763-2). AAD. 18 tracks-- 31:21 /// A really nice score to one of the year's most overlooked films. The music is poignant and, at times, playful (as with the lively "Swimming Hole" theme played on a mandolin), and has a country feel to it. The brief tracks segue together quite well although they are arranged out of sequence from the movie. In all, an enjoyable album, which I like more each time I hear it. **B** *-Steve Hyland*

**THE ROCKETEER.** Music by James Horner. Hollywood Records CDs and cassettes (HR-61117-2). 10 tracks-- 57:19 /// Horner's score is more than just a "homecoming." It's a resurrection. This thrilling extravaganza has all the ingredients which make a score "great." It is warm and uplifting and cute all at the same time (reminding me of "E.T." a bit). As for the normal Horner repetitions they are mainly from his Star Trek scores but most of the score is original. His love theme doesn't sound very romantic but I still found it effective and poignant. Overall this is one of the year's best and I am already nominating it for the annual STC/SCORE of the year award. **A-** *-Amer Khalid Zahid*

## SOUNDTRACK SPOTLIGHT

Once a month we try to note a special new CD that's a compilation or new recording of old material that bears special attention. With that in mind, there's one new release that will be a must for film music enthusiasts for the holidays. **The Spielberg/Williams Collaboration** (Sony Classical CD and cassette (SK 45997), 13 tracks-- 65:25) was recorded a year ago last May in Boston by frequent John Williams producer Thomas Z. Shepard, and it's the first CD that celebrates the films of Steven Spielberg and the great music that John Williams wrote for them. It's an all-new digital recording, and the sound is far superior to that achieved on some of the older Philips releases with Williams and the Boston Pops. The music seems to come at you, an effect achieved by a better recording system or placement of microphones. But in any case, the material contained herein is excellent. Taken from the first 10 Spielberg/Williams films ("Hook" is not here), this new release contains several tracks previously unavailable on CD. First is the inclusion of the "The Sugarland Express" theme, previously unreleased, and performed by Toots Thielemans on

harmonica, recreating the original 1974 recording of the soundtrack (which I don't think was ever released at all). Also new to this disc is "Out To Sea/The Shark Cage Fugue" from "Jaws," the complete "Theme" from "Always" (which is more or less a suite from various themes from the film), and re-arrangements of "Exultati Justi" and "Cadillac of the Skies" from "Empire of the Sun" (the latter bearing little resemblance to the track on the original soundtrack). The other tracks include new recordings of "The Raiders March," both "Adventures on Earth" (over 9 minutes) and "Over the Moon" from "E.T.," the "Jaws" theme, "Parade of the Slave Children" from "Temple of Doom," the "1941 March," "Scherzo for Motorcycle and Orchestra" from "Last Crusade" and the 9-minute "Excerpts" from "Close Encounters." As mentioned before, the Pops, as conducted by Williams, sound a whole lot better on this recording than have previously. You've heard all of this music before, but it's all classic, and this new recording helps to preserve some of the finest music every written for some of the finest movies ever made. **A** *-Andy Dursin*

## FILM MUSIC REVIEWS

**DICK TRACY** (1990). Music by Danny Elfman. Sire/Warner Bros. CD and cassette (9 26264-2). 16 tracks--34:57/// This is a score which is both exciting and fun. While it benefits the movie for which it was composed, it does seem to lack something... for instance, the themes for Tess and Breathless never quite develop into what they potentially could have. Nonetheless it is an enjoyable soundtrack, with the Main Titles and "Crime Spree" being particularly notable cues. Perhaps surprisingly, it bears little resemblance to "Batman" (at least in my opinion), and is an appropriate and interesting score in its own way. **B+** *-Shane Pitkin*

**KRULL** (1983). Music by James Horner. Southern Cross CD (SCD 1004) (Southern Cross release contains 2 more tracks than Silva Screen release. 8 tracks-- 45:14///

One word perfectly describes the score to this 1983 fantasy film misfire: magnificent. With its rousing battle music, beautiful love theme, and select use of the Ambrosian Singers, the score lifts the viewer over his disbelief and gives life to scenes which might otherwise have fallen flat. Disappointing that the soundtrack doesn't begin with the Main Titles, but almost all the major pieces are included. A thrill to listen to; Horner at his very best. **A+** *-Shane Pitkin*

This is perhaps Horner's best overall score (though how does one compare it with something like "Dad"?). Though his Treks are special & most popular, this score has more energy and excitement, easily much better than "Willow" which is flat by comparison. A hundred minute score, it deserves more than this release, a CD quite out of print and still available (barely) from Intergalactic Trading Corps. The Southern Cross CD, which has two extra tracks than the Silva release, nevertheless contains liner notes from the Silva Screen release, so it doesn't mention the two added tracks. When it is said that "Rocketeer" is like Horner's "good ol' days"--these ARE the "good ol' days!" This CD will soon be completely unavailable--for the pure blast and blare that Horner does [did?] best, this is *the one*. **A+** *-Lukas Kendall*

**IT'S ALIVE 2: IT LIVES AGAIN** (1978). Music by Bernard Herrmann, orchestrated with additional music by Laurie Johnson. Silva Screen CD (FILMCD 074). AAD. 12 tracks--36:44/// The score for the sequel to Larry Cohen's 1974 horror film uses the music composed by Herrmann for the original, altered and supplemented by his longtime friend Laurie Johnson. The Main Title is especially terrifying, somewhat reminiscent of "Sisters," while many of the cues are soft and subtle. The score itself is good, but the use of electronics all through is what keeps it from achieving any higher praise. Still, for those who like Herrmann and don't mind the distracting electronics, it's worth hearing. **B+** *-Shane Pitkin*

**CITIZEN KANE** (1941). Music by Bernard Herrmann. Preamble CD (PRCD 1788). DDD. 21 tracks-- 43:26/// A triumph of a CD. This new recording by the Australian Philharmonic contains all of the music Herrmann wrote for Orson Welles' masterpiece, including four cues which were not used in the film or were dubbed so low as to be inaudible. The liner notes are the best I've seen, extremely detailed and comprehensive, and the music is faithful to the original

soundtrack; the film itself was consulted for this recording. A necessity for every film music collection. **A+** *-Shane Pitkin*

**DOCTOR WHO: VARIATIONS ON A THEME** (1991). Various Artists. Silva Screen/Metro Music Int. CD single (FILMCD 706). 4 tracks-- 19:48/// Three of the classic television show's more recent composers put together an excellent sample of the instantly-recognizable theme. Two are relatively similar to the regular theme, while one is a Latin America version, and the other is the haunting "Terror Vision," the best on the album. The crisp quality of the CD enhances one of the shorter, but better "Dr. Who" albums I've heard in a while. **A** *-Jeff Szpirglas*

**ALIENS** (1986). Music by James Horner. Jackal Records (WOWC), Varese Sarabande for the U.S./// A few years ago after watching the heart-pounding James Cameron film, I got the score to see if it reflected the horror of the movie--it did. This is an extremely fast paced, eerie, disturbing, dark score. Though many parts are similar, it is one of the best scores to come out in years, and is one of Horner's masterpieces. **A+** *-Jeff Szpirglas*

**THE ROCKY HORROR PICTURE SHOW** (1975). Music and lyrics by Richard O'Brien. Ode Records (ODET-21653). 14 tracks/// With anti- (say it!)--pation I bought the album, and began to listen to it 'till my ears bled. The soundtrack rocks and rolls just like in the movie. While the most well-known and best loved on the album is "Time Warp," all of the others are good as well, and capture the feel of the bizarre film, which just celebrated its 15th anniversary last year. So don't dream it--be it, and get the album--a must-listen! **A+** *-Jeff Szpirglas*

**EDWARD SCISSORHANDS**. Music by Danny Elfman. MCA Records CD and cassettes (MCA-10133). DDD. 17 tracks-- 49:31/// Horror meets fantasy: overtones of NIGHTBREED are scattered all the way through the tracks but work so much better with the choral integrations giving it a Disney-esque feel to it. The whole composition echoes the ethereal fairy tale of the film: the sweeping strings and tinkling percussion (reminding me of Tchiakovsky's Dance of the Sugar Plum Fairy) providing the theme for the tragic hero. This has to be Danny Elfman at his best although I have scored slightly less for the creeping repetitiveness that is starting to mar his work. **A-** *-Michelle Drayton*

**CLASSIC FANTASY FILM SCORES**. Music by Bernard Herrmann. Cloud Nine Records (ACN 7014). 31 tracks/// Symphonic suites from "Three Worlds of Gulliver," "Mysterious Island," "The Seventh Voyage of Sinbad," and "Jason and the Argonauts." The 12 page booklet includes notes, stills and prints of the original film posters. This turned out to be the best bargain I have picked up in a long time. Just over 72 minutes of music from films that bring back memories of Saturday Night Matinee shows. I was disappointed that there were only 4 sequences from JASON... but nonetheless it is an outstanding collection. They don't make them like this anymore. A must for any collection. **A+** *-Michelle Drayton*

## SPECIAL FEATURE: THE (SORT OF) RETURN OF BERNARD HERRMANN

**Cape Fear** is the new Martin Scorsese film, a visually impressive but otherwise disappointing thriller that's a remake of the 1962 film that starred Gregory Peck and Robert Mitchum. Among the numerous problems of this remake (including a ludicrous, way too graphic last 30 minutes, and a talky middle section) is the film's music score. And interestingly enough, it's not original music by Elmer Bernstein as the original advertisements lead me to believe. Instead, it's an adaptation of the original 1962 score by Bernard Herrmann. Before I get pasted by Herrmann fans, let me tell you that I've never seen the original film and I can understand that Herrmann's music was written for the original, not for this remake... but I have to say that the score didn't work at all in Scorsese's "Cape Fear." Whether you like Herrmann or you don't, his music is *loud*, and not as melodic as many

other composer's scores. It's also often very overbearing, as much of the "Golden Age" scores are. It may have worked in the original--I don't know, I haven't seen it. But in "Cape Fear" 1991 the score, especially in the last half-hour (when the movie also goes down the drain), becomes so loud and overdone that, when coupled with some of Scorsese's ludicrous visuals, the movies becomes almost laughable. The music simply dominates the action on-screen; it's like it is one of the characters, not supporting them like good film music should. I'm not blaming Herrmann for this, but whoever decided to use the original score simply made a mistake. The use of the original 1962 score in the new "Cape Fear" shows how film music has changed over the years, and that, perhaps, you really can't go home again, even if it is in the world of film music. *-Andy Dursin*

## MAIL BAG

For the past couple of months, I have watched the intense arguments over James Horner and his work. Some people say his work is too intense and overbearing, while others say it's majestic and warm. As for me I love almost all of James Horner's work. Who cares if there's some repetition from past soundtracks? I like this because it keeps a kind of continuity with all his work. Granted, all the sequels he's scored are almost exactly like the first movie (Cocoon 1 and 2, for example), but I think I can understand where he's coming from. Why should he have to score completely new music for a sequel if the music from the first film will fit in perfectly. Just to make people happy, there was some different music for Cocoon 2. I think his re-use of the first Cocoon's music was perfect for the second. It held the same atmosphere and feeling we got from the first film. It's funny how some people gripe about James Horner and then these same people have all of his works. (I know because of the STC Members' Catalog). One question: If you don't like him, why do you get all of his work? I will have to agree with the people who say that Horner's music would not have worked for Star Trek IV. Horner is known for mostly serious work, and Star Trek IV needed the contemporary, light-hearted sound to it.

-Eric Wemmer

There has been much debate about which was the best Star Trek movie score. After having listened to all of them, here is what I think. Star

Trek II/III by James Horner are each excellent. I enjoy II with its very action oriented themes, though not enough character ones (like "Spock"-(1:10)). III has a much deeper tone, revolving around the search for Spock, sometimes very solemn and (in differing with Lukas' opinion) not just a copy of II. When I went to see Star Trek IV on opening night I knew something was amiss when it opened with fanfare that sounded like Christmas bells. I did not enjoy Leonard Rosenman's score until the last scenes with the Enterprise. It was a very disappointing departure from the strong orchestral scores of II and III. But in agreeing with Lukas, I think Horner would have overwhelmed The Voyage Home. It is (like Lukas said) a movie that really doesn't need a lot of music. To get my own personal opinion in; the only reason Star Trek IV was nominated for an Oscar, while II and III were passed over for it, was because of the immense mainstream popularity that the film enjoyed. No one can convince me that Horner's scores for II and III are inferior to IV, that is not possible. I hope I don't sound like a James Horner disciple, because honestly I don't really care for much of his other stuff as it just does not strike me. I have walked away from many of the films he has done feeling very disappointed. However, his work on Star Trek II/III is nothing short of a masterpiece--I think it truly represents the essence of Star Trek.

-Tom Baleman

## AROUND THE HORN

Some great responses to Lukas' questions (compiled from member suggestions) from a couple of issues ago, and it's great to see them:

1) **Do you think it would be good or bad if John Williams ever scored Star Trek?**

**Shane Pitkin:** I'd like Williams to score a Trek film. Each of the four composers who have scored Trek films have previously had his own unique style, and I think Williams' style has changed enough since the days of Star Wars that it could really work. A pity it'll never happen.

**Eric Wemmer:** YES! AWESOME! MIND-BLOWING! This has been a dream of mine! I wish so much that John Williams would compose some original Star Trek music! The closest thing anybody has to this is if they buy "Out of This World" Boston Pops-Williams compilation. It's easy to get and in abundance. Williams conducts both the TV series theme as well as the ST:TMP theme! The original theme never sounded better.

2) **Would Trek IV have been better served by a Horner score?**

**Shane Pitkin:** I think it's hard to say whether a movie would have been better served by a different score, but in the case of Star Trek IV I don't think any score could have been more apt than Rosenman's (even if the main titles do sound an awful lot like "Lord of the Rings"). I can't see Horner writing that type of lighter, livelier score.

**Eric Wemmer:** Let's think about this. With the evidence available, I'd have to say no. However, this film could have been where Horner surprised us. I have heard some of Horner's lighter tunes and I could almost change my mind.

3) **Should composers use additional orchestrators to help them with their work?**

**Shane Pitkin:** I'm not much of a proponent of orchestrators, being a devotee of the "classic" film composers of the Golden Age of film score composition, who tended to oversee all aspects of their scores completely. But if a good score comes out of such a collaboration I certainly don't see anything wrong in it; I just tend to have a greater

admiration for a composer who doesn't use orchestrators, and takes the entire process upon himself. Of course, with composers like Elfman, whose province is not the orchestra but who has excellent composing ability, it is the only way--and there's proof that the results can be very good.

**Eric Wemmer:** YES! Almost every single composer today has at least one orchestrator. Why should the composers be all by themselves? They deserve a little help, and there's nothing wrong with it.

4) **What is that Varèse Sarabande logo?** (It's actually an ink blot, nothing more.)

**Shane Pitkin:** I say that ink blot is a bird, no matter what Varèse says.

**Eric Wemmer:** Looks like some strange animal to me!

**Rob Marsh:** The VS logo is a large bug that has hit the windshield of someone who quickly starts and suddenly brakes.

5) **Would you rather have totally complete soundtracks rather than the ones currently available?**

**Shane Pitkin:** I would much rather have the complete score on a soundtrack album, for the simple reason that many good passages are left out of a soundtrack--and what one person considers the "best" pieces of music from a film are not necessarily what other people consider such. If someone doesn't want the complete score, they have the option of making tape copies of just the cues they like.

**Eric Wemmer:** Thank goodness someone finally brought this up! I can't tell you how much it gnaws at me when I see a movie with some awesome music and a lot of what was in the movie isn't on the actual soundtrack. A good example: any of the Star Trek films. There are pieces in the films that are pretty long and good, but they just aren't on the soundtrack. YES! I'll pay the extra couple of dollars for a complete soundtrack.

Thanks to those who responded. Feel free to respond to these questions if you haven't already--and next issue we'll throw some new ones out there for future discussion. If you have a good question or topic, feel free to suggest it.

## VERY BEST OF... - Polls compiled by Lukas Kendall

Seven people overall have responded to the poll suggested by Rob Marsh last issue, being of what specific soundtracks are considered the *very best works* of particular composers. All members are invited to send their picks--choose a composer and name the 2 or 3 *very best works* of that composer in your

opinion. Please try to pick a composer that you are *at least moderately acquainted with*, so you won't be naming only the scores you know of. Respondents to date are Rob Marsh, Michelle Drayton, Chris Shaneyfelt, Steve Hyland, Brian McVickar, Andy Dursin, and myself, Lukas Kendall. Number next to the

composer name is the # of people listing titles for that composer. All these polls are still open, so write in! (NOTE: These polls are obviously flawed in their collection of data for scientifically accurate results, for all you statistics majors out there, but under the circumstances it is the best that can be done.)

JERRY GOLDSMITH (6)			JAMES HORNER (7)			3 Conan the Barbarian AD, BM, MD		
3	Star Trek: TMP	AD, BM, RM	5	Glory	AD, BM, CS, MD, SH	2	Hunt for Red October	BM, MD
2	Poltergeist	CS, SH	4	Field of Dreams	AD, BM, MD, SH		Robocop	BM, MD
	Secret of Nimh, the	BM, CS	3	Brainstorm	BM, LK, MD	1	Lonesome Dove	Andy Dursin
	Alien	Michelle Drayton		Star Trek II	CS, LK, RM		Quigley: Down Under	Andy Dursin
1	Blue Max, the	Michelle Drayton	2	Rocketeer, the	AD, SH	JOHN BARRY (2)		
	Damien: Omen II	Michelle Drayton	1	Aliens	Rob Marsh	1	Black Hole	Michelle Drayton
	Gremlins	Andy Dursin		Krull	Lukas Kendall		Dances With Wolves	Michelle Drayton
	Hoosiers	Andy Dursin		Land Before Time, the	Chris Shaneyfelt		Goldfinger	Michelle Drayton
	Legend	Steve Hyland		Star Trek III	Rob Marsh		Out of Africa	Steve Hyland
	Omen, the	Chris Shaneyfelt	DANNY ELFMAN (4)				Peggy Sue Got Married	Steve Hyland
	Rambo	Rob Marsh	4	Batman	AD, BM, LK, MD		Somewhere In Time	Steve Hyland
	Russia House, the	Rob Marsh	2	Edward Scissorhands	BM, MD	In addition, Michelle Drayton named the following scores for the following composers: <i>Jack Nitzsche</i> : Seventh Sign, Starman. <i>Miklos Rosza</i> : Ben Hur, Spellbound, Time After Time. <i>Ennio Morricone</i> : Untouchables, The Thing, Casualties of War. <i>Maurice Jarre</i> : Lawrence of Arabia, Witness, No Way Out. <i>Tangerine Dream</i> : Legend, Near Dark, Miracle Mile. <i>Elmer Bernstein</i> : Magnificent Seven, Great Escape, Thoroughly Modern Millie.		
	Star Trek V: TFF	Brian McVickar		Night Breed	BM, MD			
JOHN WILLIAMS (7)				Pee-Wee's Big Advent.	AD, LK			
5	Empire Strikes Back	BM, CS, LK, MD, RM	1	Beetlejuice	Lukas Kendall			
4	Superman	BM, LK, RM, SH		Midnight Run	Andy Dursin			
2	E.T.	CS, SH	ALAN SILVESTRI (4)					
2	Witches of Eastwick	CS, MD	3	Abyss, the	AD, BM, LK			
	1941	Andy Dursin		BTTF III	AD, BM, LK			
	Close Encounters	Steve Hyland	2	Predator 2	BM, MD			
	Empire of the Sun	Brian McVickar	1	Clan of the Cave Bear	Michelle Drayton			
	Fiddler on the Roof	Michelle Drayton		Flight / Navigator	Michelle Drayton			
	IJ/Temple of Doom	Andy Dursin		Who...Roger Rabbit?	Andy Dursin			
	Jaws 2	Andy Dursin	BASIL POLEDORIS (3)					

#### TOP SCORES WANTED ON CD

Six people have participated in this so far, being Neal Tauffermer, who suggested the poll, Andy Dursin, Chris Shaneyfelt, Brian McVickar, Steve Hyland, and myself, Lukas Kendall. *More participants are needed!* These are soundtracks wanted on CD (and in some cases cassette, as well), whether they were never released at all, were released only on LP, or, in some cases, were released only partially on CD. Surely, there must be some soundtrack somewhere that you would kill to have a CD of, right? Let us know! Respond either to Lukas or Andy.

# of nominations	Title	Composer	Nominator(s)	Hawaii	Elmer Bernstein	Neal Tauffermer
4	Poltergeist	Jerry Goldsmith	AD, CS, LK, SH	Heartbeeps	John Williams	Andy Dursin
3	Gremlins	Jerry Goldsmith	AD, LK, SH	Lillies of the Field	Jerry Goldsmith	Neal Tauffermer
	Jaws	John Williams	AD, CS, LK	Logan's Run	Jerry Goldsmith	Andy Dursin
	Journey of Natty Gann	James Horner	BM, CS, NT	Lonesome Dove	Jerry Goldsmith	Neal Tauffermer
2	Flatliners	James N. Howard	BM, SH	Monte Walsh	John Barry	Neal Tauffermer
	Funny Farm	Elmer Bernstein	AD, LK	Nevada Smith	Alfred Newman	Neal Tauffermer
	Honey, I Shrunk the Kids	James Horner	BM, LK	Patton	Goldsmith	Chris Shaneyfelt
	Sand Pepples, the	Jerry Goldsmith	CS, NT	Phantom of the Paradise	P. Williams, var	Steve Hyland
	Space Camp	John Williams	AD, CS	Poisoned Adventure	John Williams	Chris Shaneyfelt
	Twilight Zone-The Movie	Jerry Goldsmith	CS, LK, SH	Scrooge	Leslie Bricusse	Andy Dursin
1	Battle Beyond the Stars	James Horner	Lukas Kendall	Something Wicked This...	James Horner	Lukas Kendall
	Bill /Ted's Bogus Journey	David Newman	Brian McVickar	Splash!	Lee Holdridge	Steve Hyland
	Brave Little Toaster, the	David Newman	Brian McVickar	ST:TMP (more music)	Jerry Goldsmith	Brian McVickar
	Capricorn One	Jerry Goldsmith	Steve Hyland	Testament	James Horner	Steve Hyland
	Christmas Vacation	A. Badalamenti	Andy Dursin	To Kill A Mockingbird	Elmer Bernstein	Steve Hyland
	Conan the Barbarian	Basil Poledouris	Chris Shaneyfelt	Transformers (more music)	Vince DiCola	Brian McVickar
	Cowboys, the	John Williams	Neal Tauffermer	Troll	Richard Band	Steve Hyland
	Day Time Ended, the	Richard Band	Steve Hyland	Under Fire	Jerry Goldsmith	Chris Shaneyfelt
	Dreamchild	Stanley Myers	Steve Hyland	Wild Bunch, the	Jerry Fielding	Neal Tauffermer
	Empire Strikes Back (more)	John Williams	Lukas Kendall			
	Friendly Persuasion	Dimitri Tiomkin	Neal Tauffermer			

#### SCORE OF THE YEAR AWARD

Unlike last year's attempted award, let's get this done AS SOON AS POSSIBLE. The deal here is to:

- Wait until you see the big holiday movies and buy the soundtracks that you like BEFORE you come up with a list of potential winners. Chances are a few of the best scores will come from *this* season's movies.
- As objectively as possible, come up with 5 nominees for Score of the Year.

- Out of those 5, come up with a 1st place score and a 2nd place score in your list.
- Send your list to me by **January 15, 1992** so results can be tabulated by Price Waterhouse.

If you've only seen 2 movies and bought 2 soundtracks this year, that doesn't mean you can't write--DO IT!! (Though please tell me in your letter if you don't see that many movies or buy many soundtracks.) And, what's the WORST score you've heard all year--tell us!

**NEXT ISSUE:** More responses and articles and the big holiday soundtrack reviews (Star Trek VI! Hook!)

--Happy Holidays, Andy Dursin, editor